



LEFTOVER SALMON FEATURING BILL PAYNE (OF LITTLE FEAT) AND KYLE HOLLINGSWORTH BAND

On Thursday, October 9, the Community Center for the Performing Arts and KLCC proudly welcome back Leftover Salmon feat. Bill Payne of Little Feat for a co-headline bill with the Kyle Hollingsworth Band.

Colorado slamgrass pioneers Leftover Salmon played the WOW Hall frequently between 1991 and 1995 – has it really been that long – and were a lot of people’s “favorite” band. (Ed. Note: Including my best friend’s preteen daughter, who once proudly proclaimed, “When I grow up I’m going to marry Vince!”)

Looking back over the past 25 years of rootsy, string-based music, the impact of Leftover Salmon is impossible to deny. Formed in Boulder at the end of 1989, they were one of the first bluegrass bands to add drums and tour rock & roll bars, helping Salmon become the unwitting architects of the jamgrass genre.

Though the lineup would change through the years, the foundation of Leftover Salmon was built on the relationship between co-founders Drew Emmitt (vocals, guitar, fiddle, mandolin), Vince Herman (vocals, guitar, washboard) and Mark Vann (electric banjo). Following a decade of constant growth and constant touring, on March 4, 2002, Mark Vann lost his battle with cancer. Vann insisted that the band carry on and Salmon did so for several years leading up to an indefinite hiatus in 2005. (Ed. Note: The Mark Vann Foundation provided the seed funding for the WOW Hall’s first Sound & Light Workshops)

Today, more than two decades after Salmon first took shape, the band has a new album, *Aquatic Hitchhiker*, a new banjo phenom named Andy Thorn, and a new lease on an old agreement. Produced by Los Lobos’ Steve Berlin, *Aquatic Hitchhiker* is Leftover Salmon’s first record in eight years and first ever of all original material. Leftover Salmon is officially back.

Today, Leftover Salmon is: Vince Herman (vocals, acoustic and electric guitar, mandolin); Drew Emmitt (vocals, mandolin, acoustic and electric guitar, mandola, fiddle); Andy Thorn (vocals, acoustic and electric banjo, National guitar); Greg Garrison (vocals, acoustic and electric bass, acoustic guitar); and Alwyn Robinson (drums, percussion).

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FLATBUSH ZOMBIES & THE UNDERACHIEVERS

Friday, October 31, is Halloween. This year the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Flatbush Zombies and The Underachievers sharing co-headlining duties on their wildly titled tour: “Clockwork Indigo Presents the Electric Koolade Experience.”

The Anthony Burgess-and-Tom Wolfe-referencing trek comes in the wake of The Underachievers’ recent *Cellar Door: Terminus Ut Exordium* LP and a handful of singles from the Zombie crew. While Flatbush Zombies delivered a handful of tracks via their “Day of the Dead” singles series earlier this year, the trio have yet to properly follow up their 2013 mixtape *BetterOffDEAD*. Producer/rapper Erick Arc Elliott (a.k.a. Erick the Architect), however, is gearing up for the TBA release of his *Arcstrumentals Vol. 1* beat tape.

FLATBUSH ZOMBIES

A trio of mad chemists with time on their hands, Flatbush Zombies are your worst nightmare. Having severed ties with mainstream America with their free mixtape (a decidedly anti-establishment romp aptly titled *D.R.U.G.S.*), Juice, Meech and Erick returned with *BetterOffDEAD*. *BOD* contains an unrelentingly manic, pulsating energy within its horrorcore aesthetic, threatening after every bridge or interlude to explode in a mushroom cloud of Technicolor plasma.

Breathing life into the once-rebellious spirit of hip-hop, Flatbush Zombies do things their way. This year, in addition to

the “Day of the Dead” online singles series, they also served up some behind-the-scenes videos billed as *Zombievision*.

THE UNDERACHIEVERS

“I ain’t just rhyming,” Issa Gold, one half of The Underachievers, says in “Chrysalis”. “Keep up.” He’s rapping, which is much more difficult. Rapping requires him and his partner AK to choose a flow, or melody, for their lyrics; something they can use to parry the beat or run it down or surf. The duo puts the pedal to the metal more often than not, exercising a slightly archaic style of MCing: deft, speedy, highbrow, tough to perform at the end of a set. Colloquially, rappy-raps.

The Underachievers named their third album *The Cellar Door* because the phrase is among the most phonetically beautiful in the English language — regardless of its meaning.

“A lot of people don’t really understand what rappers are saying, but they enjoy it because of the flow,” states Gold. In naming the album that, and in using SAT words like “Quiescent” and “Caprice” as song titles, they’re saying it’s OK if you don’t catch every word; if, right now, you don’t know everything.

Gold says he makes music for “the youth” and defines that group broadly: “We know that we need change. But I don’t know how to bring about that change.”

Tickets are \$17 in advance, \$20 at the door. Doors open at 8:00 pm and showtime is 9:00. Costumes, zombie or other, are encouraged. ★



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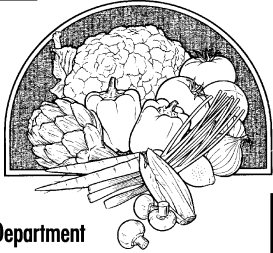
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WOW HALL NOTES

The Community Center for the Performing Arts is located in the Historic Woodmen of the World Hall (W.O.W. Hall), 291 W 8th, Eugene, Or 97401, (541)687-2746, info@wowhall.org, www.wowhall.org, Box office hours Mon-Fri Noon-6:00 PM. Printed monthly by Western Oregon Webpress, Circulation 3,800, General Support made possible by a grant from Lane Arts Council with support from City of Eugene Cultural Services Division, Copyright 2014 All rights reserved Notes Staff: *Copy Editor & Advertising Representative* - Bob Fennessy, *Layout & Design* - James Bateman CCPA Staff: *Program Coordinator* - Calyn Kelly, *Membership Coordinator & Publicist* - Bob Fennessy, *Stage Manager* - Selena Frame, *Asst Stage Manager* - Justin Showker, *Office Managers* - Donna Carbone, Ross Shuber, *Bookkeeper* - Kimberly Johnson, *Volunteer Coordinator* - Laura Farrelly, *House Manager* - Sam Harmon, *Concessions Manager* - Angela Lees, *Custodians* - Richard A., Shawn Lynch *Volunteer Staff*: Sam Hitchcock, Dru Pulliam, Zac Townsend, Dan Wathen, *Art Gallery Director* - Sam Harmon, *Poster Distribution* - WOW Hall Poster Crew, CCPA Board of Directors: Chair: Aaron Dietrich, Vice Chair: Mike Janes, Secretary: Sara Shmigelsky, Treasurer: McKenzie Goodwin, Members: Sean Cannon, Mayo Finch, Jacqueline Harner, Craig Lawrence, Mike Meyer



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MARV ELLIS & WE TRIBE ALBUM RELEASE PARTY

On Saturday, October 4, the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome the Marv Ellis and WE Tribe Album Release Show featuring Alcyon Massive and Metric System; hosted by Michael K. The event features a WE Tribe Photo Exhibit and Live Art Mural by Kauz.

It takes a special kind of MC to admit Mister Rogers is his hero and pay homage to the gentle, wise public television personality on a recording. Marv Ellis & WE Tribe have done just that on the new song "Garden of Your Mind" on the live hip-hop fusion band's debut album *Five for One*, dropping in the group's hometown of Eugene Oct. 4 at the WOW Hall.

PBS released a remixed version of Mister Rogers offering his encouraging knowledge, and the video went viral with more than 10 million viewings. The idea for the WE Tribe version happened live at a Halloween show when Marv (Garrick Bushek) dressed as Mister Rogers. A lot of their

ideas happen that way: in the moment, without ego and spontaneously in a way that is only possible when everyone on stage trusts each other. And if all of this is starting to sound like an after school special, or a little too cheery and motivational to be cool, enter experienced, classically trained jazz musicians Matt Calkins and Dorian Crow on saxophone and upright bass. Then think about the drummer role being filled out by scratch DJ DV8 and the old-school beat making of one of Eugene's godfather's of hip-hop Sage Lien, who still rocks a vintage '90s ASR-10 sampling keyboard complete with floppy discs.

All five musicians share a vision of sending positive messages, but juxtaposing that with a crunchy, gritty sound that grounds itself in early hip-hop techniques adds credibility to each rhyme. Marv's restraint on the mic also avoids being too dense or preachy as he flows, one of the things that can bog down conscious hip-hop.

Each brings decades of musical exploration and experience to build a sound that is cohesive and confident while maintaining the most important thing a live show should bring: FUN.

In a lot of ways this is what Marv envisioned when he started the ambitious hip-hop orchestra Imaginary Friends, and he was moving in this direction with the Platform when he lived in Portland. Now back in his hometown, many of the things he's worked for over the years have started to gel. All he needed was a telepathic brotherhood and he has that now.

"WE trust you will like WE Tribe if you give it a try," declares Marv.

Alcyon Massive is a musician devoted to helping 'dream the world awake' through this spiritual lyrics and signature blend of hip-hop meets reggae.

Tickets are \$8 in advance, \$12 at the door; \$15 gets you both the show and the album. Doors open at 8:00 pm and showtime is 9:00. ★

VINYASA FLOW YOGA

Beginning October 4, the WOW Hall will be offering Vinyasa Flow Yoga classes with Laura Black on Saturdays and Sundays from 1:00-2:00 pm. Cost is \$5 per participant.

Says Laura, "This Vinyasa Flow class will focus on breath and alignment as the foundations of a well-rounded, spiritually-minded asana practice. In a 60-minute session, we will release tension and energize body, mind, and spirit by opening chakras and connecting to the earth. All levels welcome, bring a mat and a water bottle and wear comfortable clothes in which you can move freely."

Laura Black is an alumna of the University of Oregon Dance Department where she is completing her Master of Fine Arts. She earned her RYT 200-hour certification in 2012 and is thrilled to continue her teaching practice at this venue. ★

BASICS OF SOUND & LIGHTS

On Saturday, October 25, the CCPA will offer a one-day workshop covering The Basics of Sound and Lights.

This workshop will introduce you to the world of concert production taught by professionals in

the field. Whether you are a musician or a fan, a casual observer or a college professor, this workshop will give you a spectrum of knowledge for producing an event with amplified sound and light. We encourage both adults and youth

age sixteen and up to participate.

The workshop is lead by Calyn Kelly, current Program Coordinator at the WOW Hall and Front-of-House Engineer for nearly ten years.

Cost is \$25. The workshop is at the WOW Hall from 2:00 - 5:00 pm. To register e-mail info@wowhall.org or call 541-687-2746. ★

POLISH AMBASSADOR PERMACULTURE ACTION TOUR

On Wednesday, October 8, Stilldream presents The Polish Ambassador Permaculture Action Tour along with special guests Mr. Lif, Ayla Nereo and Wildlight.

After the roaring response for their two collaborative tracks on *Pushing Through The Pavement*, Ayla, Lif and TPA have been working on a full-length album they will be debuting this fall on stage for you! This is not to be missed. These shows will sell out!

And here's the biggest part of tour. All across the country, the performers are going to be organizing Permaculture IMPACT days. Using music as a platform to create change, they will be bringing a team of permaculture experts on the road to coordinate a positive impact project in your community.

"It's time celebration and IMPACT co-exist in our music scene, and we need YOUR help to make this happen," states the Ambassador. "In order to accomplish this massive endeavor, we're raising money through a crowd funding campaign. The perks are off the hook, ranging from unreleased albums and live



sets, to studio time with TPA and Liminus, to permaculture intensives, to an exclusive performance of Ayla, Wildlight, and TPA at YOUR private event."

Confirmed Action Days include

Eugene on October 11 at Lost Valley Educational Center and Meadowsong Eco Village.

Tickets are \$15 in advance, \$18 at the door. Doors open at 8:00 pm and showtime is 9:00. ★



FUJIYA & MIYAGI

"A perfect union of man and machine" MOJO

On Friday, October 10, the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Fujiya & Miyagi along with special guest Magic Touch.

Few have offered such a bittersweet taste of pop through their career as Fujiya & Miyagi; underneath the sticky wrappers that have packaged their sugary synth lines and rich hooks since the turn of the Millennium, there's always been a grittier aftertaste -- be it manifest through their love of pounding 70's krautrock, or in the seen-it-all weariness of their lyrics.

On *Artificial Sweeteners*, the Brighton-based trio's fifth album, that conflict of light and dark has well and truly been conquered. Steve Lewis, Matt Hainsby and

David Best pour forth with a new slew of irresistible saccharine; get ready to rot your teeth on *Artificial Sweeteners*.

"*Artificial Sweeteners* is about what's being expressed more in hope rather than in fact," explains Best. "Believing things will get better allows us to get through what life throws at us. The music aims to be life affirming and positive, offering an escape route from reality. I think taking enjoyment from the pleasurable aspects of life that counteract all the stress and anxieties is the best way to live."

That's thematically; musically it's a hot and heady dance-floor record, each spin giving off the musk and the potential of a congregational euphoria. Reaching back to the influences that got them into dance music in the first place; beach parties and ware-

house raves in their native Brighton, early Warp Records and Carl Craig -- the group wrote at an inspired clip, digging out their old samplers and synths and sizing them up against the digital technology they continue to explore the limits of.

Whereas in the past Fujiya & Miyagi haven't been afraid of risking division with their work, here they aim to unite. Coming off the more live band-orientated fourth LP, *Ventriloquizing*, Best realized "One of the things we are good at is making people dance, and, really, there's no greater reason to make music than the ability to have a physical reaction on someone." So it was that they returned to their roots, with an album that's their most overtly electronic since way back to their mighty second album, 2006's *Transparent Things*, or even debut *Electro Karaoke In The Negative Style*.

Damon Palermo has been making adventurous house and disco music under the moniker Magic Touch since August 2011. In a short time the producer/DJ has amassed an impressive following and several well-received releases, kicking off with the critically-lauded 100% Silk release *I Can Feel The Heat*, which was a recommended release of the week at Boomkat and made 20JazzFunkGreats Best of 2011 list. More recently he released a split 12" with close collaborator Ital.

Tickets are \$12 in advance, \$15 at the door. Doors open at 8:30 pm and showtime is 9:00. ★

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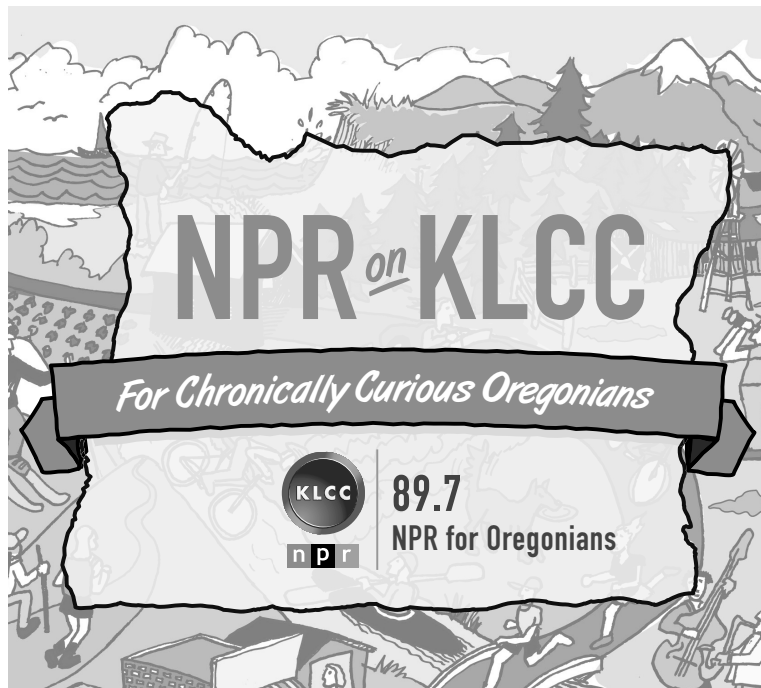


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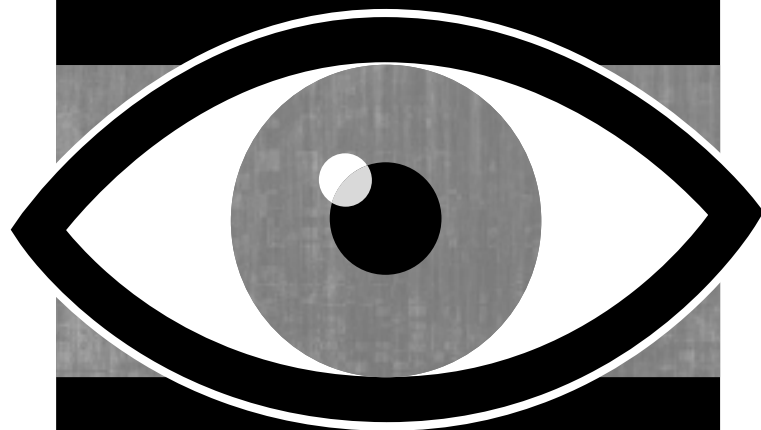
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THE GROWLERS

On Tuesday, October 14, the CCPA and KRVN proudly welcome back The Growlers with special guests The Garden.

The music of The Growlers is unmistakable.

Sure, you can hone in on some influences baked into the work of this California-bred band. Heck, even they'd cop to a few, like Ricky Nelson and The Clash. But once those same RIYL tags have been filtered through the minds and hands and voices of this five-piece, there's simply nothing else like it.

The Growlers took the phrase "Beach Goth" as an apt descriptor of their music. Sunburned and salty, that term perfectly describes their distinctive melding of reverb heavy surf guitar and Bakersfield-style honky-tonk with '80s post-punk.

This is especially true of *Chinese Fountain*, The Growlers' fifth full-length on Everloving Records. Its 11 songs are some of the strongest that they've committed to tape yet; a byproduct not only of eight years in the trenches together, but of finely honing their gypsy folk dirges and psychedelic sea shanties to fans at close to 150 shows each year. The connection between vocalist Brooks Nielsen and guitarist Matt Taylor (the principal songwriters of the group) has only grown deeper.

"The band played better than they've ever played," says Nielsen. "We've got the process down now. There's less screwing around to get the songs laid out and we weren't waiting around for take after take. We knew it and we played without much time to spare."

That confidence bleeds through every track on *Chinese Fountain*, with the band assured enough to layer in shades of many new influences: the loping ska beat of "Dull Boy" and "Going Gets Tuff", the playful disco beat behind the title track, or the Teardrop Explodes-like agitation of "Good Advice".

There's evolution to be heard in *Chinese Fountain* as well, courtesy of some of Nielsen's most pointed and poignant lyrics to date. He takes our obsession with the online world to task on the funky title track. When he drops the bomb that obliterates that most famous of Beatles' claims with, "The internet is bigger than Jesus or John Lennon," he re-contextualizes Marshall McLuhan's "the medium is the message" in the same breath. Too, he reveals a tattered heart to the world on tracks like "Rare Hearts" and "Love Test".

"This is my chance to let it all out," Nielsen says of these songs. "I kind of bottle things up and don't really get emotional. But I think if I don't open up, I'd be a really stale person."

The Garden is a constantly evolving, conceptual punk band based in Orange County, California. Established in 2011 by twin brothers Wyatt and Fletcher Shears, the band consistently defies categorization and continues to break ground in their self inflicted 'Vada Vada' genre.

Their two-piece bass and drums essence is dirty, raw and very. Together the twins are an acidic concoction -- unstable, sexy and probably toxic.

Tickets are \$8 in advance, \$10 at the door. Doors open at 7:30 pm and showtime is 8:00. ★

KONTEMPORARY KITKA

On Sunday, October 12, the CCPA and KRVN proudly welcome Kitka back to the WOW Hall for a seated show.

Talk about a blast from the past! Oakland-based Kitka, who last performed at the WOW Hall in December 2003, is a women's vocal arts ensemble inspired by traditional songs and vocal techniques from Eastern Europe. Dedicated to developing new audiences for music rooted in Balkan, Slavic and Caucasian women's vocal traditions, Kitka also strives to expand the boundaries of folk song as a living and evolving expressive art form.

Founded in 1979, Kitka began as a grassroots group of amateur singers from diverse backgrounds who met regularly to share their passion for the stunning dissonances, asymmetric rhythms, intricate ornamentation, lush harmonies, and resonant strength of Eastern European women's vocal music. Under the direction of Bon Singer from 1981 to 1996, Kitka blossomed into a refined professional ensemble earning international renown for its artistry, versatility and mastery of the demanding techniques of traditional and contemporary Balkan, Slavic and Caucasian vocal styling.

Under the co-direction of Shira Cion, Juliana Graffagna, and Janet Kutulas from 1997 to 2010, Kitka grew to earn recognition from the National Endowment for the Arts, Chorus America, and the American Choral Directors' Association as one of this country's premier touring vocal ensembles. Now functioning as a creative collective, many international musical authorities consider Kitka the foremost interpreter of Balkan and Slavic choral repertoire working in the United States.

Kitka has deep ties to Eastern Europe and has traveled there to perform and collect repertoire many times. In 2002, Kitka joined Le Mystere des Voix Bulgares as "international guests of honor" for this world-renowned choir's 50th Anniversary Gala at the National Palace of Culture in Sofia, Bulgaria. In 2005 and 2009,



supported by a major grants from the Trust for Mutual Understanding, Kitka journeyed to Ukraine and Poland for a series of performances, international artist-exchange meetings, radio and television broadcasts, and research expeditions in rural villages. In the fall of 2010 Kitka was a featured ensemble at the 5th International Symposium on Traditional Polyphony in Tbilisi, Georgia.

Many of Kitka's singers are also talented composers and arrangers. The ensemble's unique sound and innovative sense of programming has led to dozens of fruitful collaborations, ranging from a reconstruction of the medieval *Carmina Burana* pageant for CalPerformances, (Thomas Binkley, director), to work on motion picture soundtracks including *Braveheart*, *Jacob's Ladder*, and *Queen of the Damned*.

Kitka has released eleven critically acclaimed recordings, nine on its own Diaphonica label, most recently *Cradle Songs* (2009). *Cradle Songs* has been named "One of the Top Ten CDs of

2009" by NPR, and one of the "Most Memorable Internationally-Flavored CDs of 2009" by the *Los Angeles Times*.

In recent seasons, live Kitka concerts were broadcast widely on the CBC (Radio Canada), and Ukrainian and German national radio and television. Since the winter of 2006-2007, the live performance film *Kitka and Davka in Concert: Old and New World Jewish Music* has been broadcast nationally on more than 80 public television stations and has been an award-winning selection at international and Jewish film festivals from Beijing to Toronto.

A frequently occurring symbolic word in Balkan women's folksong lyrics, Kitka means "bouquet" in Bulgarian and Macedonian.

Kitka singers for the 2013-14 Season are Kelly Atkins, Caitlin Tabancay Austin, Kristine Barrett, Natalie Bartlett, Shira Cion (executive/artistic director), Janet Kutulas, Michele Simon and Corinne Sykes.

Tickets are \$18 in advance, \$20 at the door. Doors open at 7:30 pm and showtime is 8:00. ★



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THE LONE BELLOW

On Saturday, October 11, the CCPA and KRVN proudly welcome The Lone Bellow along with special guests Hugh Bob and The Hustle.

Zach Williams, The Lone Bellow's lead singer and principal songwriter, can pinpoint just about exactly when the Brooklyn-based group serendipitously willed itself into being. It was around 9 a.m. one morning in 2010, at Dizzy's Diner in Park Slope, Brooklyn, where Williams' old friend Brian Elmquist was working a shift. Williams, up to then performing as a solo artist, needed a place to try out some new songs; for a scuffling artist, the diner was as good as any rehearsal space. He asked fellow singer Kanene Pipkin, just returned to New York City from living in

Beijing, to meet them at the diner and the trio did more than merely jam. With the beginnings of a repertoire and an already strong communal spirit, that fateful morning they became The Lone Bellow.

As Williams recalls, "Three songs in I realized I should quit what I'm doing and just make music with these people."

And that's what he did. The trio's self-titled debut disc is exuberant in its playing, welcoming in its attitude. Though the lyrics have a melancholic undercurrent, the tracks are more often rave-ups than ruminations, with swelling three-part harmonies and rousing group-sung choruses.

Along with the core group of Williams, Pipkin, and fellow Georgian Elmquist, The Lone

Bellow's recording and touring ensemble now includes Ben Mars on bass, Brian Murphy on keyboards, Matt Knapp on lap steel and electric guitar, Jason Pipkin on banjo and mandolin, and Brian Griffin on drums.

HUGH BOB AND THE HUSTLE

Singer-songwriter Hugh Robert Masterson grew up in Butternut, Wisconsin -- a quaint but fading small town with decrepit mills, dirt roads, farms, beat down bars, and a population of 300. His band *Hugh Bob and The Hustle* and their masterful self-titled debut album bring to life this slice of classic Americana with ruggedly poetic lyrics and sweetly winsome roots rock.

After apprenticing as a sideman bassist, most notably with indie darlings Jaill and acclaimed roots rockers The Wildbirds, Masterson recently decided to step out as a singer-songwriter. The 11 songs on his debut are the first he's ever written.

"I just felt like I was finally ready to release something," he says, assessing his latent creativity. "It was a confidence thing, I was afraid of putting my heart into something and people not liking it."

Live and on record Masterson is aptly backed by The Hustle, a band of friends with telepathic interplay and a unique approach to American roots music. The Hustle is Quinn Scharber, guitar/vocals; Nicholas Stuart, bass/vocals; Bradley Kruse, keys/vocals; and Justin Krol, drums.

Tickets are \$15 in advance, \$18 at the door. Doors open at 8:30 pm and showtime is 9:00. ★



AUSTIN WITHOUT LIMITS

On Wednesday, October 29, Square Peg Concerts proudly welcomes the Jeff Austin Band featuring Danny Barnes, Eric Thorin and Ross Martin.

Mandolinist Jeff Austin is a musician without limits. He is celebrated for his fleet fingers and penchant for improvisation on stage, but those qualities also speak volumes about how he chooses to live. Austin has cultivated his natural musical abilities and allowed himself to be driven by his boldest instincts.

"I remember standing in front of the Grateful Dead three weeks before I dropped out of college and thinking, 'there's so much more to this music thing than being educated and being told what you are,'" Austin explains. "You can take what you think is your value and throw it at a crowd of people, and they will throw it back to you. The beauty is that nothing is black and white. It's all grey; it's interpreted at the moment."

Austin goes on to illustrate what this meant for his future: "At the time, I was auditioning for Broadway and off-Broadway shows. I walked away from everything I was set up to do because I realized that I just wanted to be in a band."

He met banjoist Dave Johnston around the same time. He encouraged Austin to try the mandolin so as to join his band The Bluegrassholes, so Jeff learned how to play the only way he knew how -- with music: "I would listen to *Not for Kids Only*, which is a record of kids' songs that Garcia/Grisman put out, nothing too fast. I would listen over and over and over and find the notes on my mandolin."

Picking up an instrument for the first time was exhilarating for Austin. "I never took lessons," he admits. "I just threw myself in that world. I've always kind of learned in the line of fire." The line of fire inspired Austin to be better, so he kept coming back. "For the better part of three years, I jammed night after night with these guys. There's something about the pace, the speed, the aggressiveness, the chasing of the beat." Austin was hooked.

In 1998, Austin and Johnston relocated to Nederland, Colorado. While working at a bar called the Verve, Austin met Adam Aijala and Ben Kaufmann, with whom he and Johnston would form the Yonder Mountain String Band. Together, the four musicians have created a wild, high-energy niche among the bluegrass legends of old and the up and coming jam band scene. Over fifteen years, Yonder Mountain String Band have built an intensely loyal fan base by playing festivals and venues across the nation, sharing the stage with legends like Jon Fishman, Phil Lesh, Mickey Hart, Bill Kreutzman, Earl Scruggs, Pete Thomas, and Jimmy Herring, and releasing five studio albums and five live recordings.

On his solo debut project, Austin's songwriting remains rooted in Americana inspiration and the frantic energy of the jam genre but also reaches even further.

"I love writing a three-minute song with a hook that would grab a five-hundred-pound marlin as much as I like writing something that goes, 'okay, after the bridge, it's going to open up and just go wide.'"

Tickets are \$20 in advance, \$25 day of show, and are available from WOW Hall and Ticketmaster. Doors open at 7:00 pm and showtime is 8:00. ★



MINNESOTA MIND MACHINE

On Sunday, October 19, the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Minnesota's Mind Machine Tour with special guests Jackel and G Jones.

Touring in support of his new album, Minnesota is one of the most innovative and proficient electronic producers to come out of the West Coast bass music movement. His sound breaks away from the various subgenres of EDM but holds onto its origins of dubstep and hip-hop.

Early on in his career Minnesota said, "My goal is to make bass heavy dubstep/glitch-hop music that'll get you dancing, but it is not the same old three note transformer step... I try to focus more

on the melodic side of dubstep, and hopefully, make quality songwriting a more relevant factor in the genre."

For the past four years Minnesota has followed through on his word and designed smooth, melodic, uplifting sounds, which fans have celebrated nationwide.

Originally from Minneapolis, MN, Christian Bauhofer moved to Santa Cruz, CA at the age of 18. Having just moved from the state, Christian's newfound friends nicknamed him Minnesota, and unknowingly created his party crushing alter ego. A guitarist from the age of 12, Minnesota made attempts at forming bands until he attended Symbiosis Gathering for the first time in

2009. There he was drawn to the emerging Electronic Dance Music culture and all of a sudden knew what career path he wanted to pursue. Shortly after Symbiosis, Minnesota bought Ableton Live and his first midi controller, and within a few months was making hip-hop remixes that his friends couldn't stop playing.

Minnesota's first EP, *Panda Snatching Tycoon*, was released on Tycho Records in January 2011 and found nationwide critical acclaim. His next official release came out on Mal Label and was titled *Ancient Machines*. *Ancient Machines* was number nine on the addictech.com best seller's list for the year, and every track from the album charted on Beatport.com.

Minnesota's fourth EP, *Astral Projection*, showcased his affinity for downtempo melodic ethereal sounds. This EP greatly diversified his fan-base with hits like "Stardust", and "Relax". He titled his following EP *Altered States*, and describes it as, "Big room, melodic bangers," with some, "faster tempo hip-hop influenced stuff on it." This has since been his most popular EP, with multiple tracks being played by numerous DJs across the states.

Tickets are \$13 in advance, \$15 at the door. Doors open at 8:00 pm and showtime is 9:00. ★

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HANG WITH CON BRO CHILL

On Thursday, October 30, the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Con Bro Chill's "We Should Hang Out" World Tour to the WOW Hall.

It's time to have fun and it's time to do it together.

Comprised of frontman/keytar specialist Con, lead singer Sam, and dance-blast-duo Steve and Ty, Con Bro Chill is a party vortex ready to converge on your hometown. Neon soaked and full of jokes, CBC have decided they've started a revolution. "Big time," says Con, "we've started one of those big time."

With their latest EP, *We Came To Party*, kickstarted and released for free, the message, the statement to every Boom Trooper the world over, is clear: the Neon Army is recruiting and it's time to join up. How? Don't over think it my friend.

Step 1: Strap on some neon/ridiculous.

Step 2: Party, dance the night away, have fun.

Step 3: Welcome to the Neon Army!

Formed when brothers Con and Sam decided they had gotten pretty good at making joke videos for Con's lacrosse alter ego, Con Bro Chill has become a musical-visual platform dedicated to loving life through music. Con Bro Chill has taken elements of the high energy pop of LMFAO, the attitude of party-god Andrew W.K., the flair and melodic grandiosity of Freddy Mercury, whilst sprinkling in the best dance music of all eras and cultures (but especially the 80's lets face it) to create their own brand of neon dance pop. Now take those tunes and package them w/ their self produced, over the top Blink 182/OK GO styled music videos and an explosive, costumed infused, dance marathon of a live show and you have your new favorite band.

Big words and fancy metaphors aside, Con Bro Chill has come to celebrate life with you.

"Lets Party #NeonArmy (Ya, we do #hashtags)."

Tickets are \$10 in advance, \$12 at the door. Doors open at 8:30 pm and showtime is 9:00. ★



SALMON, PAYNE & HOLLINGSWORTH FROM PAGE 1

BILL PAYNE

Bill Payne, who co-founded Little Feat with the late, great Lowell George 35 years ago, has been Little Feat's keyboardist – and its pilot – throughout the band's existence, writing and singing such beloved classics as "Oh Atlanta," "Day or Night," "Time Loves a Hero" and "Gringo," while "steering a ship that was rudderless," as he puts it. He's also contributed to hundreds of records as a sideman. The list of the artists Payne has recorded with is as lengthy as a small-town telephone book, ranging from Jackson Browne to Beck to Jimmy Buffett – and that's just some of the "B"s.

KYLE HOLLINGSWORTH

This August, acclaimed keyboardist Kyle Hollingsworth of jam band legends The String Cheese Incident released his third solo album; it celebrates all the facets of his personal and musical journey. Fittingly, he calls it *Speed of Life*.

For over twenty years, Kyle Hollingsworth has been an integral member of The String Cheese Incident, contributing songs and helping the group boldly venture to the fringes of rock, bluegrass, Afro-beat, funk, classical, jazz, Latin, and psychedelic. His SCI songwriting contributions have been distinguished by his strong sense of pop composition and his dedication to musical expression.

In this respect, *Speed of Life* offers plenty of classic Kyle, it's uplifting and grooving, but it embraces fascinating EDM touches, vintage funk, and some shades of 1980s new wavy synthpop. In addition, lyrically it's his most personal and autobiographical work, finding him warm and reflective, assessing his life so far and its many varied blessings.

It's a festive occasion, and to get the party started, three tracks have been designated as "Hop Tracks" and thoughtfully paired with a craft beer to enhance enjoyment. "I've been seeing the connections between brewing and improvising more and more in the

last five years. Creating music and creating brews are very similar," Kyle says.

Kyle made the sessions for *Speed of Life* a festive homecoming of sorts and gathered many great artists and friends to contribute to the record, including Dave Watts (drums - The Motet), Garrett Sayers (bass - The Motet), Dan Schwindt (guitar), Jason Hann (percussion - The String Cheese Incident), Michael Kang (guitar - The String Cheese Incident), Dominic Lalli (saxophone - Big Gigantic), Bonnie Paine (vocals - Elephant Revival), Gabriel Mervine (trumpet - The Motet), Matt Pitts (saxophone - The Motet), Kim Dawson (vocals - The Motet), and LaDamion Massey (vocals).

"This album is how I feel right now, watching things zip by," Kyle says, reflecting back. "I want to be present to enjoy every moment because I am excited about the speed of my life."

Tickets are \$20 in advance, \$25 at the door. Doors open at 8:00 pm and showtime is 9:00. ★



GIVE US THE BUSINESS

On Tuesday, October 21, the CCPA and KRVM proudly welcome J. Roddy & The Business along with special guests Fly Golden Eagle.

The third album from J. Roddy Walston & The Business, *Essential Tremors*, borrows its name from a nervous-system disorder that's long plagued the band's frontman.

"It's this condition where my hands shake - sometimes not at all, but sometimes pretty bad," says singer/pianist/guitarist Walston. "I've referenced it throughout all our records in some way, but it made sense to be more open about it on this album, which is partly about owning and embracing your

weirdness instead of letting it hold you captive because you don't even want to talk about it."

Formed in 2002 in Walston's hometown of Cleveland, Tennessee, the band (including guitarist/vocalist Billy Gordon, bassist/vocalist Logan Davis, and drummer Steve Colmus) deals in a scrappy yet sublime sound that honors both their Southern roots and punk spirit. On *Essential Tremors*, J. Roddy Walston & The Business builds off that formula with a mix of heavy hooks and elegant melodies revealing their affinity for artists as disparate as Led Zeppelin, pre-disco-era Bee Gees, The Replacements,

Randy Newman, and the Southern soul outfits that once populated the Stax Records label.

Releasing their debut EP *Here Comes Trouble* in 2002, J. Roddy Walston & The Business relocated to Baltimore in 2004 after Walston's then-girlfriend (and now wife) began studying opera at the Peabody Conservatory of Music. Along with putting out their first full-length album (2007's *Hail Mega Boys*), the band devoted the next few years to earning a reputation as an incendiary live act that devotees aptly liken to, "AC/DC fronted by Jerry Lee Lewis."

Defining J. Roddy Walston & The Business as an, "American band, just as much as Creedence Clearwater Revival or Big Star or The Pixies were all perfectly American at the time they were coming out," Walston notes that the Southern lifestyle serves as an infinite inspiration for his music. "Southerners are fully interested in the worlds of philosophy and science and spirituality and nature, but with a take on life that's softer and slower. The south has a pace that's based on patience."

Tickets are \$13 in advance, \$15 at the door. Doors open at 7:30 pm and showtime is 8:00. ★



Head Space is stoked to kick off the school year and close out the summer with a banger at the WOW Hall on Friday, October 3! The night will feature the sounds of G Jones, Bleep Bloop, Yheti, Max and Art Of Fact.

Weaving bubbling beats and spicy melodies seamlessly into layers of ass-shaking low end, Santa Cruz producer G Jones has taken audiences from all over the West Coast on a ride with him though his fresh, genre-bending take on bass music. Drawing his influences from hip-hop and West Coast bass music, the budding young producer recently released his debut EP *Mirage* on Germany's Saturate records -- gaining widespread support from the electronic music community and leaving listeners craving more.

The future is bright for G Jones, with several new releases planned, and plenty of new dancefloors and festivals to crush in 2014.

Bleep Bloop is a bass music producer out of Northern California. With diverse roots in everything from hip-hop to orchestral music, he is always pushing the envelope with his productions. His style spans from off the wall 808 blaps to purple, maxamilism, juke, grime and more!

It is Yheti's goal, "to stimulate inspiration and give back to the community which has given so much to me. My live sets are a dynamic soul massage of awkward bass intensities."

Tickets are \$15 in advance, \$20 day of show. Doors open at 8:00 pm and showtime is 8:30. ★



MEET RUSSIAN RED

On Saturday, October 18, the CCPA and KRVN proudly welcome Russian Red along with special guests Babes. Eugene's The Great Hiatus will open the show.

During the last few years Russian Red has become one of the most renowned artists in the Spanish music scene. Lourdes Hernández has an exceptional voice and an innate ability to communicate and captivate a variety of audiences.

Lourdes has played more than 120 shows around Europe, the USA, Latin America and Asia, placing her tracks on top positions on local and international charts. She was the 4th international artist to record the MTV *Asia Sessions*, which was broadcasted in over 20 territories of the Asian region. Her music has been included as part of commercials,

TV series and movie soundtracks. She received a Goya Award nomination in the category of "Best Original Song" for her track in the film *Habitación en Roma* (2010) by Julio Medem and sung Disney Pixar's *Brave* (2012) main soundtrack, among others.

Russian Red's new album, *Agent Cooper*, was released in February. This third studio album was recorded at Sunset Studios, in Los Angeles, and it boasts some of the greatest professionals in the American music scene.

BABES

"We're horny. And we're sad."

We could stop right there.

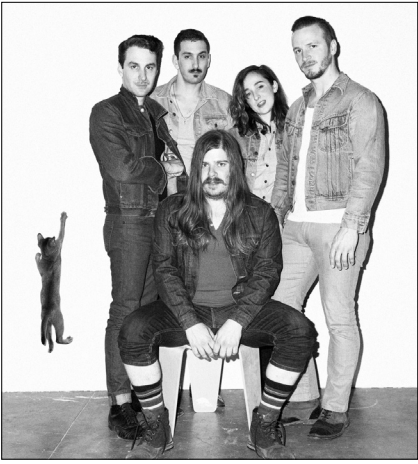
Singer/keyboardist Sarah Rayne makes it abundantly clear that the hormonally charged pop music of Babes is

simply an extension of the hormonally charged people who make it – herself, along with birth brothers Aaron and Zach and figurative blood brothers Bryan Jeffrey and Jeffrey John. And while their music encompasses the past five decades of pop music - from Brill Building to the grimmest Los Angeles punk basements - Babes recognize "horny" and "sad" as the two core impulses from which 99% of all great art is derived. Babes is a locomotive sex drive down a trail of tears.

Much like Todd Rundgren and Harry Nilsson, Babes are similar studio rats/space cadets who recognize that the absurdity of life is even more pronounced within the strictures and structure of classicist pop. Or, it just comes back to being horny and sad.

Subscribing to the genre "dance rock," The Great Hiatus incorporates electronic beat sampling mixed with live drums, savage guitar licks, high-energy grooves, synth effects, and powerful female lead vocals. They offer music that is intended to bring you together, lift you up, and send you away in sweaty bliss.

Tickets are \$10 in advance, \$12 at the door. Doors open at 8:30 pm and showtime is 9:00. ★



AB-SOUL THESE DAYS TOUR

On Friday, October 17, the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Ab-Soul's "These Days Tour" with special guest Bas.

Ab-Soul is touring in support of his *These Days* album, which was released in June through Top Dawg Entertainment. Ab-Soul is an affiliate of California rap crew Black Hippy. *These Days* includes collaborations with Hippy affiliates Kendrick Lamar and Schoolboy Q as well as Danny Brown and Mac Miller. *These Days...* is Ab-Soul's third independent album under TDE, following *Longterm Mentality* and 2012's *Control System*.

Ab-Soul spent the first four years of his life in Germany, right up until his parents split and he and his mother subsequently moved back to the US to live in his grandmother's house in suburban Carson, California. At age ten, he contracted Stevens-Johnson syndrome; it caused him to be hospitalized and is the origin of his dark lips and light-sensitive eyes. In his adolescent years he was severely teased about his condition.

After dropping out of community college to become a rapper full-time, Ab-Soul signed an independent contract with a small label called StreetBeat Entertainment. "But during that time, I had started working with TDE," he recalls. "That deal was for two years, so as soon as that was up, I built a relationship with TDE and became a member of that family."

Ab-Soul credits *The Autobiography of Malcolm X* (1964) as one of the texts that really enlightened him saying: "It just taught me a lot about people, religion, society, possibilities in society, success, and things like that. From there, I've just been very observant about a lot of the major political figures or religious figures that we have and I've been keeping a close eye to them."

In 2009, Ab-Soul formed supergroup Black Hippy, with his frequent collaborators and TDE label-mates Schoolboy Q, Jay Rock and K-Dot (now known as Kendrick Lamar).

BAS

"My father moved from the Sudan to the Bordeaux region of France when he was a young man. And he worked hard to make the move stick. So whenever I'm... lazy..., he yells at me like: 'What's wrong with you? I used to crush grapes with my bare feet when I was in school! I was getting my PhD, taking care of your mother, and crushing grapes!'"

Not the typical motivational charge or coming-of-age story. Then again, there's very little typical about Parisian export turned Queens expert Bas, the first artist signed to J. Cole's Dreamville imprint, a label partnership with Interscope Records. The multilingual Bas fires his first official shot across the bow with *Last Winter* — what began as a mixtape but morphed into a full-length collection on Interscope.

Though Bas' foray into the limelight might seem sudden, the rapper's ascent has been admirably deliberate and methodical. He's held his own alongside Cole and 50 Cent on the sizzler "New York Times". He burnished his own image with the *Quarter Water Raised Me* mixtape series — the most recent installment of which made *Source Magazine's* 2013 list of Top 20 tapes. But it's behind the scenes where Bas has done his best work: building a brand — The Super Mookin Fiends — and also the infrastructure to ensure longevity.

Last Winter is in itself an ambitious experience, what Bas calls "a sound that attempts to shift the culture."

Tickets are \$18 in advance, \$20 at the door. Doors open at 8:00 pm and showtime is 9:00. ★

KALIMBA RETURNS

By Bob Fennessy

On Thursday, October 16, the CCPA and KRVN proudly welcome back to the WOW Hall Kalimba – The Spirit of Earth, Wind and Fire.

Six months ago Kalimba made their WOW Hall debut. No, not the Mexican singer, the Washington-state based Tribute to Earth, Wind & Fire.

Based in Tacoma, Kalimba is an Earth, Wind & Fire tribute act with over 100 years of combined touring, recording and performing experience. Named after the African thumb piano featured on each of Earth, Wind and Fire's albums, Kalimba is an assembly of musical talent from every corner of the country -- joined together to play the best of EWF with talent and heart. Kalimba performs the massive hits -- "Shining Star", "Got to Get You Into My Life", "Can't Hide Love", etc., with a level of professionalism that has made them one of the nation's top tribute acts.

Kalimba is, "the best sounding



Earth Wind and Fire band in the country, bar none," according to Michael Twombly (owner/agent, Music Zirconia), "executing EWF's music even better than EWF themselves." From the hits by Maurice White, to Phillip Bailey's soaring falsetto vocals, the tight horn arrangements, and the pulsating groove of the rhythm section, Kalimba covers all of Earth Wind & Fire's hits -- spanning more than three decades. Kalimba is a treat for your ears, eyes and spirit.

This year the WOW Hall has hosted some excellent tribute bands that are bringing us the music we love because the originals can't. We've had Led ZepAgain (Led Zeppelin),

Foreverland (Michael Jackson), The Gracia Birthday Band (The Grateful Dead/Jerry Garcia Band) and Strange Days (The Doors). Kalimba showed us in March that they are worthy of carrying on for EW&F. This act is another big treat for us baby boomers.

In the words of WOW Hall Volunteer Coordinator Laura Farrelly, "They are amazing!"

OK, so why no water? As a water sign, I've always been personally offended at having my element left out of the equation. Not to belabor a point, but water is just as essential as the rest!

Tickets are \$15 in advance, \$18 at the door, and \$20 for reserved seating. Doors open at 7:30 pm and showtime is 8:00. ★

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CCPA/WOW Hall Meetings in October: <i>Facilities Oct. 2 5:30 pm at New Day Bakery</i> <i>Education/Fundraising Oct. 2 6:30 pm at New Day Bakery</i> <i>Board of Directors Oct. 9 6:30 pm at Growers Market</i> <i>Meetings are open to the public.</i>			The Polish Ambassador Mr. Lif Ayla Nereo Wildlight (Stilldream rental) 8:00 PM \$15 Advance \$18 Door EDM <i>thepolishambassador.com/</i>	Leftover Salmon feat. Bill Payne of Little Feat Kyle Hollingsworth Band 8:00 PM \$20 Advance \$25 Door Cajun Slamgrass <i>leftoversalmon.com/site/tour</i> <i>kylehollingsworth.com</i>	Fujiya & Miyagi Magic Touch 8:30 PM \$12 Advance \$15 Door Electronica <i>www.fujiya-miyagi.co.uk/</i>	The Lone Bellow Hugh Bob & The Hustle 8:30 PM \$15 Advance \$18 Door Rock <i>www.thelonebellow.com/</i> <i>www.hughbobandthehustle.com/</i>
5	6	7	8	9	10	11
Kitka 7:30 PM \$18 Advance \$20 Door Women's Vocal Ensemble Seated show <i>www.kitka.org/</i>		The Growlers The Garden 7:30 PM \$8 Advance \$10 Door Rock <i>www.thegrowlers.com/</i>		Kalimba: A Tribute to Earth, Wind & Fire 7:30 PM \$15 Advance \$18 Door \$20 Reserved Seating Funk & Soul <i>www.kalimbaband.com/</i>	Ab Soul "These Days Tour" Bas 8:00 PM \$18 Advance \$20 Door Hip-Hop <i>twitter.com/abdashsoul</i> <i>www.hotnewhiphop.com/</i> <i>AbSoul/profile/</i>	Russian Red Babes The Great Hiatum 8:30 PM \$10 Advance \$12 Door Singer-Songwriter <i>www.russianred.es/uk/</i> <i>babesband.com/</i> <i>www.facebook.com/</i> <i>thegreathiatum</i>
12	13	14	15	16	17	18
Minnesota "Mind Machine Tour" 8:00 PM \$13 Advance \$15 Door Bass Music <i>www.facebook.com/</i> <i>DJMinnesota</i>	Volunteer Orientation 7:00 PM	J Roddy Walston & The Business Fly Golden Eagle 7:30 pm \$13 Advance \$15 Door Rock <i>jroddywalstonandthebusiness.com/</i> <i>www.facebook.com/</i> <i>FlyGoldenEagle</i>				The Basics of Sound & Lights Workshop 2:00 – 5:00 pm \$25
19	20	21	22	23	24	25
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